

sempre f

wed - ding bells soon shall be ring - ing, our wed - ding bells soon shall be ring -

f *sempre f*

rit. *M a tempo.* (Nancy looks coldly upon Robert, and turns away.)

- ing, soon shall be ring - ing.

THE GIRLS. SOPRANO. *mf*

ALTO. Thy woo - ing's *mf*

Thy woo - ing's

M *rit.* *a tempo. mf*

Ped. * *Ped.*

vain, . . . She doth dis - dain Such mas - te-ry. See, *p*

vain, . . . She doth dis - dain Such mas - te-ry. See, *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

home she goes, To pluck the rose, But not for thee.

home she goes, To pluck the rose, But not for thee

p

mf Ha, ha! my bold lov - er, It

mf Ha, ha! my bold lov - er, Thou soon wilt dis - cov - er It

cres - cen -

ROBERT. *p* Ah! . . . Nan - cy, my *N mf*

is not for thee. . . . it is not for thee, *p*

is not for thee. . . . it is not for thee, *p*

f *dim.* *p*

dear-est, Yes, Nan - cy, my dear-est, Thou'lt wear it, un - *p*

Ha, ha! Ha, ha! *p*

Ha, ha! Ha, ha! *p*

Ped. * *Ped.* *

- fad-ed, thou't wear it, un - fad-ed, I'll take it and win me a life of de -

cres.

cres.

- light, Our wedding-bells, . . . our wedding-bells, . . . our wed - ding-bells

f

f

Ped. *

soon shall be ring - ing, our wed-ding-bells soon shall be ring - ing,

sempre f

sempre f

shall be ring - ing.
a tempo.

rit.

soon shall be ring - ing.

THE GIRLS. *f.*

Ha, ha, ha, ha!

f.

Ha, ha, ha, ha!

a tempo.

rit.

f

Ped. *

No. 4.

{ CHORUS (MALE VOICES).—"HO! GOOD SAINT JOHN."
 CHORUS.—"WHIRL ROUND THE TORCH."—AND DANCE.

Allegro. ♩ = 120.

1st TENOR. MEN (*piling wood for St. John's bonfire*).*Poco meno, marcato.*

Ho! good Saint John was a

2nd TENOR.

mf marcato.

Ho! good Saint John was a

1st BASS.

mf marcato.

Ho! good Saint John was a

2nd BASS.

mf marcato.

Ho! good Saint John was a

Poco meno. ♩ = 100.

shin-ing light, And prophets saw him from a - far, Ho!

shin-ing light, And prophets saw him from a - far, Ho!

shin-ing light, And prophets saw him from a - far, Ho!

shin-ing light, And prophets saw him from a - far, Ho!

good Saint John was a shin-ing light, And pro-phets saw him from a - far, . . . Our

good Saint John was a shin-ing light, And pro-phets saw him from a - far, . . . Our

good Saint John was a shin-ing light, And pro-phets saw him from a - far, . . .

good Saint John was a shin-ing light, And prophets saw him from a - far, . . . Our

bon - fire bright Shall through the night Blaze o'er the land like the morn-ing star, blaze o'er the

bon - fire bright Shall through the night Blaze o'er the land like the star, blaze o'er the

Our bon - fire shall blaze, blaze o'er the land like the morn-ing star, blaze o'er the

bon - fire bright Shall through the night Blaze o'er the land like the star, blaze o'er the

land like the morn - ing star; . . . Dis - tant hills will

land like the morn - ing star; . . . Dis - tant hills will

land like the morn - ing star; . . . And dis - tant hills, . . . and dis - tant

land like the morn - ing star; . . . And dis - tant hills, dis - - tant

Ped.

** 8060.*

answ'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -

answ'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -

hills will burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -

hills will burn, Wher-e'er our eyes we turn, And dis - tant hills will answ'ring burn, Wher -

- e'er our gladdened eyes we . . . turn. Ho ! good Saint John pre -

- e'er our gladdened eyes we . . . turn. Ho ! good Saint John pre -

- e'er our gladdened eyes we . . . turn. Ho ! good Saint John pre -

- e'er our gladdened eyes we . . . turn. Ho ! good Saint John pre -

-pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !

-pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !

-pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !

-pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !

Ped. ∇ ∇ ∇ ∇ *

8060.

Ped. ∇ ∇ *

musical notation details:
 The score consists of five systems of music. The first system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff (Piano). The second system has four staves and a grand staff. The third system has four staves and a grand staff. The fourth system has four staves and a grand staff. The fifth system has four staves and a grand staff. Dynamics include *cres.*, *poco rit.*, *p a tempo.*, *marcato.*, *f*, *rit.*, and *a tempo.*. Pedal marks are present at the bottom of the first and fifth systems.

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.*

bon-fire's ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

fp

bon-fire's ray Pro - claims his day Swift as the ar - rows can flee, swift as the

The ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

bon-fire's ray Pro - claims his day Swift as the ar - rows can flee, swift as the

sempre f

ar - rows of light can flee; . . . Bless - ings come to

p

ar - rows of light can flee; . . . Bless - ings come to

mf

ar - rows of light can flee; . . . And bless - ings come, . . . and blessings

mf

ar - rows of light can flee; . . . And bless - ings come, come to

p

ar - rows of light can flee; . . . And bless - ings come, come to

cot and hall, Where-on the gleam of its flame shall fall, And bless-ings come to

cot and hall, Where-on the gleam of its flame shall fall, And bless-ings come to

come to hall, Where-on the gleam of its flame shall fall, And bless-ings come to

cot and hall, Where-on its gleam shall fall, And bless-ings come to

cot and hall, Where-on the gleam of its flame shall fall. The

cot and hall, Where-on the gleam of its flame shall fall. The

cot and hall, Where-on the gleam of its flame shall fall. The

cot and hall, Where-on the gleam of its flame shall fall. The

torch now pre-pare, let the fire rise on high, And pale the bright

torch now pre-pare, let the fire rise on high, And pale the bright

torch now pre-pare, let the fire rise on high, And pale the bright

torch now pre-pare, let the fire rise on high, And pale the bright

Molto più Presto.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

Molto più Presto.

p *cres.*

MARGARET (*interposing*).*f* RECIT.*Adagio.**mf*

What ye would do no tongue can tell! . . . Know

f *Recit.*

first must sound the mid-night bell, . . . Else plague and fa-mine o'er the land Will

Adagio. ♩ = 52.

p

*dim.**(The church clock strikes twelve.)*

hor - rid wan - der hand in hand.

dim. *pp* *pp*

Ped.

Sua...

A piano introduction consisting of two staves. The upper staff has a dotted line above it with the word "Sua...". The music features a series of eighth notes in the right hand and a corresponding bass line in the left hand, with a final asterisk at the end.

Con fuoco e quasi Presto.
MEN AND WOMEN. SOPRANO.

ALTO.

TENOR.

BASS.

Four vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano, Alto, and Tenor parts are currently silent, indicated by horizontal lines. The Bass part begins with a forte (*f*) dynamic and a melodic line.

Whirl round the torch till it sputters and bursts in - to

Con fuoco e quasi Presto. ♩ = 168.

f *sf* \wedge

Piano accompaniment for the first vocal entry. It features a complex, rhythmic pattern in both hands, starting with a forte (*f*) dynamic and a sforzando (*sf*) accent.

f

Light to the fag-gots set

Whirl round the torch till it sput-ters and bursts in - to flame,

flame,

Continuation of the vocal and piano accompaniment. The vocal parts enter with the lyrics "Light to the fag-gots set". The piano accompaniment continues with a strong, rhythmic pattern, marked with a forte (*f*) dynamic.

f

Light to the faggots set quick in our ho - ly Saint's

quick in our ho - ly Saint's name, quick in our ho - ly Saint's

f

Light to the faggots set quick in our ho - ly Saint's

name.

name.

name.

ff

Ped.

f

See ye how the tongues of fire . . . Lap the wood with

f

See ye how the tongues of fire Lap the wood with

f

See ye how the tongues of fire . . . Lap the wood with

f

See ye, see ye the

fierce de - sire! *mf* Now they mount

fierce de - sire! *p* Now they mount in - to the sky,

fierce de - sire! *p* See them,

tongues of fire! *p* See them,

p *cres.*

in - to the sky, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, flash ing,

see them, *8va* Flash-ing, flash - ing,

p

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

flash - ing, flash - ing, *cres.* roar - ing,

8va flash - ing, flash - ing,

cres.

The image shows a page from a musical score for the hymn 'The Star of Bethlehem'. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: 'Bright-ly the glow is re-flect - ed from ga - ble and'. The music is in 4/4 time with a key signature of one flat (B-flat). The piano part includes a 'Cresc.' (Crescendo) marking and a 'p' (piano) dynamic marking. The vocal parts have a 'p' (piano) dynamic marking. The score is written for Soprano, Alto, and Tenor voices, with a piano accompaniment.

The musical score for "The Old Mill" is presented in a standard format. The vocal parts are written on three staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are: "tower, Out on the hill - tops the". The piano accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat, and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f* (forte) and *p* (piano). The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal staves.

night - gloom flies from its power.

night - gloom flies from its power

See the tongues of

See the tongues of

See, how they mount, . . . mount in - to the

See, how they mount, mount in - to the

fire; . . . See, how they mount, . . . mount in - to the

fire; . . . See, how they mount, mount in - to the

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, see how they mount in - to the sky,

sky, see how they mount,

8va

p

mf roar - ing mer - ri - ly, roar - ing mer - ri - ly,
mf roar - ing mer - ri - ly, roar - ing mer - ri - ly,
mf see, . . how they mount in - to the sky,
mf in - to the sky,

Sva *p*

S *mf* flash - ing, roar - ing, flash - ing, *cres.* roar - ing
mf flash - ing, roar - ing, flash - ing, *cres.* roar - ing
mf flash - ing, roar - ing mer - ri - ly, roar - ing mer - ri - ly,
mf roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing,

S *p* *poco a poco cres.*

mer - ri - ly, mer - ri - ly, *f* flash - ing, flash - ing,
mer - ri - ly, mer - ri - ly, *f* flash - ing, flash - ing,
cres. roar - ing mer - ri - ly, roar - ing mer - ri - ly, *f* flash - ing, flash - ing,
flash - ing, flash - ing, flash - ing,

f

roar - ing.

roar - ing.

roar - ing.

roar - ing mer-ri-ly.

Sva

cres.

rit.

Ped.

Andante maestoso.

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

ff

Bless - ed fire of good Saint John, Hap - py all it

Andante maestoso. = 76. (A little slower than the beginning of No. 4.)

Sva.....

ff

Ped.

sempre ff

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

sempre ff

shines up - on . Bless - ed fire of good Saint John, Hap - py all it

sempre ff

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

sempre ff

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

sempre ff

Ped.

shines up - - on.

shines up - - on.

shines up - - on.

shines up - - on.

ff

Ped.

Allegro moderato. BASSES. *mf* 3# 3

Round and round the pile now

Allegro moderato. ♩ = 88. (the ♩ a little quicker than the preceding ♩)

p

dance, . . While through flow'rs the maid - - -

T (Men and lads join hands and dance round the fire.)

ens glance,

fp

*

* These Dances may, if necessary, be shortened by going from this bar to the sign * on page 51.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes various musical elements:

- System 1:** Features a series of chords and single notes in the right hand, with a trill (tr) in the left hand. Accents (^) are placed over several notes.
- System 2:** Continues the melodic and harmonic development with more chords and single notes. Accents (^) are used throughout.
- System 3:** Includes a trill (tr) in the right hand and a piano (p) dynamic marking in the left hand.
- System 4:** Features a trill (tr) in the right hand and a mezzo-forte (mf) dynamic marking in the left hand.
- System 5:** Includes a trill (tr) in the right hand and a mezzo-forte (mf) dynamic marking in the left hand.
- System 6:** Continues the melodic and harmonic development with more chords and single notes. Accents (^) are used throughout.



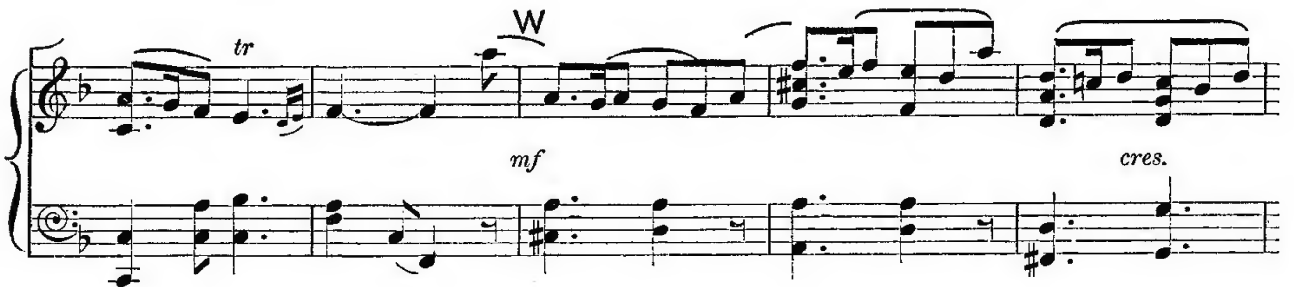
* Più Presto. ♩ = 126.



* This and the preceding movement are adapted from Old English Aires.



8060.





This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes numerous triplets, accents, and dynamic markings.

- System 1:** Treble staff has accents and triplets. Bass staff starts with *sf* (sforzando).
- System 2:** Treble staff has triplets. Bass staff has a forte *f* marking.
- System 3:** Treble staff has triplets and an accent. Bass staff has a forte *sf* marking. The system ends with the instruction *sempre animato.*
- System 4:** Treble staff has triplets and an accent. Bass staff has a forte *sf* marking.
- System 5:** Treble staff has triplets and an accent. Bass staff has a forte *sf* marking. The system ends with a *dim.* (diminuendo) marking.
- System 6:** Treble staff has triplets and an accent. Bass staff has a piano *p* marking. The system ends with the instruction *sempre più animato.*
- System 7:** Treble staff has triplets. Bass staff has a *poco a poco cres.* (poco a poco crescendo) marking.

At the bottom of the page, the number 8060. is printed.

mf

cres. *f*
Ped.

cres.
** Ped.*

Sva.....
rit.
** Ped.*

CHORUS.

*Andante maestoso.**Presto come lma.*

Bless-ed fire of good Saint John, . .

Bless-ed fire of good Saint John, . .

Bless-ed fire of good Saint John, . .

Bless-ed fire of good Saint John, . .

Andante maestoso. ♩ = 76.*Presto come lma.* ♩ = 176.*Sva.*

ff *ff*
Ped.

Come 1ma. 56 Come 1ma.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

ff *Ped.*

Come 1ma. rit. Come 1ma.

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

ff *rit.*

Presto come 1ma.

on.

on.

on.

on.

ff *Presto come 1ma.* *Ped.*

ff

Andante come lma.

SOPRANO.

ALTO. *p*

(The Villagers take brands from the burning pile and disperse, singing as they go.)

TENOR. *p*

BASS. *p*

Home-ward go we by its light,

Andante come lma. ♩ = 76.

dim. p

p dim.

Neigh-bours dear, neigh-bours dear, neigh-bours dear, a

Neigh-bours dear, a sweet good night, neigh-bours dear, neigh-bours dear, . . . *dim.* a

Neigh-bours dear, a sweet good night, . . . neigh-bours dear, good-night, *dim.* a

Neigh - bours dear, good night, neigh-bours dear, neigh-bours dear, neigh-bours dear, a

Z pp
 sweet good night, good
 sweet good night, good
 sweet good night, good night, good night, . . .
 sweet good night, good night, . . .
 Z
 p

ppp poco rit. a tempo.
 night, a sweet good night. . . .
 night, a sweet good night. . . .
 night, a sweet good night. . . .
 night, a sweet good night. . . .
 good night, . good night. . . .
 poco rit. a tempo.
 Ped.

ppp rall.

SCENE II.

The Garden of Nancy's Cottage. Midnight.

No. 5.

RECIT. AND AIR.—"O PEACEFUL NIGHT."

Adagio con moto. ♩ = 69.

p

pp

tr

p

pp

tr

A

p

espress.

poco cres.

The musical score is written for piano and features six systems of staves. The first system begins with the tempo marking 'Adagio con moto' and a quarter note equal to 69. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score includes various dynamic markings: 'p' (piano), 'pp' (pianissimo), and 'poco cres.' (poco crescendo). It also contains trills marked 'tr' and an 'A' section. The notation includes treble and bass clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and ornaments.



(Nancy comes out of the house and slowly moves towards the roses.)

